

Buttered *Side Up*

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David Aylsworth
Bill Davenport
Gail Fitzgerald
Jenny Hankwitz
Drew Lowenstein
Giles Lyon
Aaron Parazette
Peter Soriano
Lawre Stone

Curated by Giles Lyon
HALLWALLS Contemporary Arts Center
THE KOFFLER GALLERY

September 21 — November 2, 1996
June 19 — August 10, 1997

Introduction

Buttered Side Up features some of the most exciting abstract painting and sculpture happening in the United States. Curator Giles Lyon has assembled nine artists — four from Texas and five from New York — who merge an inner knowledge of the history of abstraction with riotous colors and a humor unfamiliar to traditional Abstract Expressionists.

This exhibition features Aaron Parazette, Bill Davenport, Gail Fitzgerald, Peter Soriano, Lawre Stone, Drew Lowenstein, Giles Lyon, David Aylsworth and Jenny Hankwitz. Their paintings acknowledge the tradition of Abstract Expressionism, while giving equal weight to other visual traditions such as magazine ads, product packaging and animation. Many of these artists explore paint in ways that show an interest in artists such as Philip Guston, who late in his career made a shift from abstraction to odd paintings of men drinking and smoking, — perhaps a greater reflection of his life at the time, and a radical move away from the visual traditions of the moment.

Some of the work is reminiscent in form to works by artists such as Jackson Pollock and Henry Moore, but the colors are ones that have dominated the packaging of hipness during the past decade. Acid greens, yellows and pinks take the field, as well as the primary colors of contemporary signage. In color and form, these paintings are an often humorous commentary on the many — and sometimes dissonant — visual traditions of the modern age.

It's been a wonderful opportunity to work with John Massier and the Koffler Gallery on this cross-border exchange. My thanks to Angstrom Gallery, Toni Beauchamp, Randal Bell and Patrick Reynolds, BP America, Edward B. Cooper, Angela Donahue, D.D.S., Kerry Inman, Lennon, Weinburg Inc., Susan and Dr. Leonard Lyon, Alton and Emily Steiner, Karen and Stephen Susman and Barbara and Leon Wulfe for their generous contributions which made this catalogue possible. Thank you to Giles and the artists for all of the energy put into this project.

Sara Kellner
Visual Arts Director
Hallwalls Contemporary Arts Center

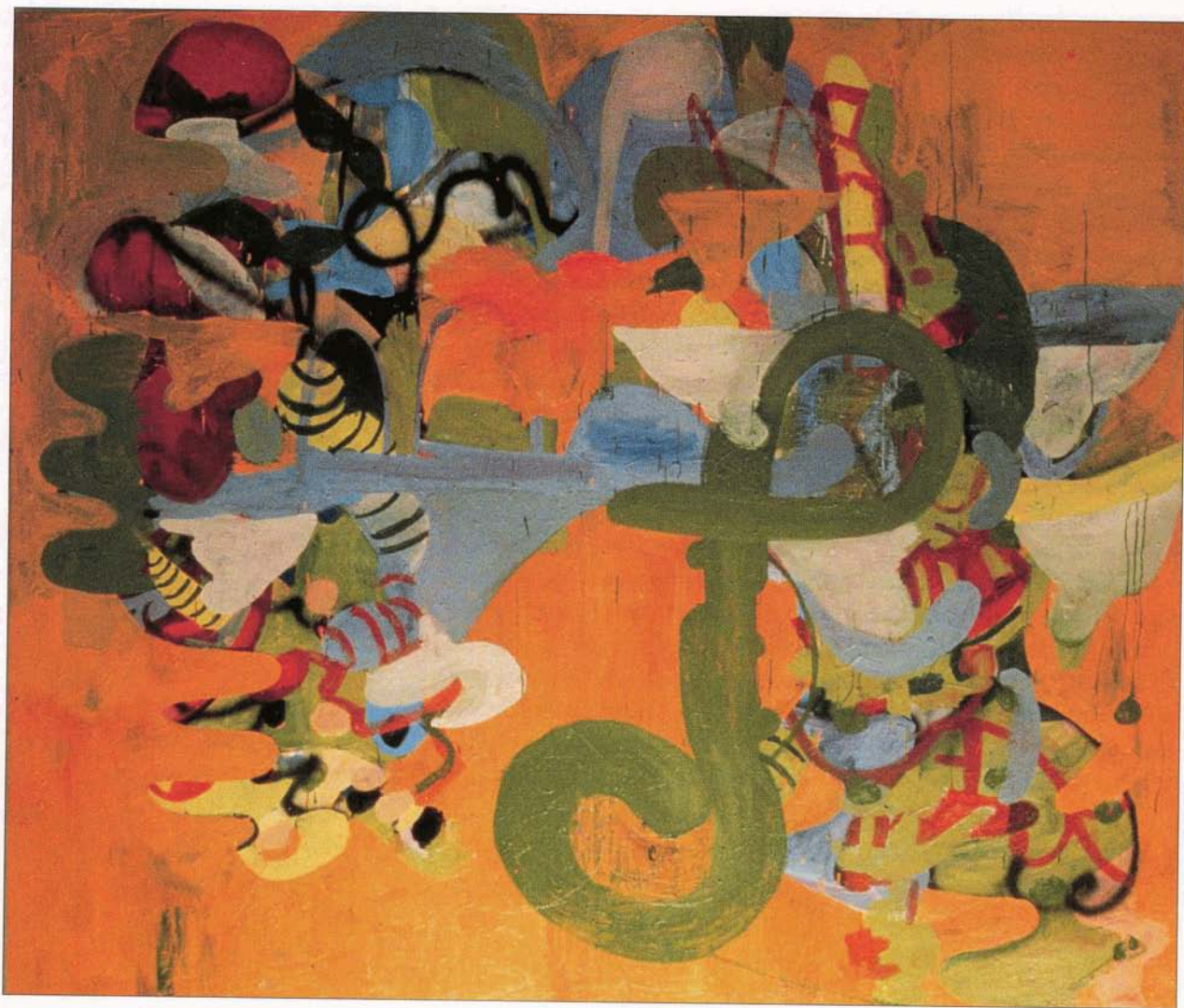
Curator's Statement

Buttered Side Up is the work of a group of artists with a strong shared sensibility and related set of influences. We're all equally well-schooled in art history and Saturday morning cartoons; we've all deeply assimilated the disparate aesthetics of modernist formalism and contemporary pop culture. This work isn't about an off-the-cuff, trendy use of goof-ball colors and cartoony shapes, but the natural, thoroughly organic result of post-war American painting colliding with the riotous, post-everything visual cacophony around us. All of the artists in the show have developed unique, wildly creative, idiosyncratic ways to address the converging of these inspirations.

Buttered Side Up originated in Houston as an artist-curated collaboration by Bill Davenport, David Aylsworth and myself. The original exhibit opened at Lawndale Art and Performance Center in Houston in 1994 and travelled to The Arlington Museum of Art in Arlington, Texas in 1996. When I moved to New York in the end of 1994, I wanted to expand the show to include New York artists. In my new role as accidental curator, I was striving to keep the original spirit of the show. I think the current show accomplishes this task, and I'd like to thank all of the artists in the show for their patience. It has been a great honor to get to know them and their work. I'd also like to thank Karen Emenheiser for her excellent essay and enthusiasm for the project, Sara Kellner for her super professionalism and untiring dedication to the butter gang while she was no doubt juggling numerous other responsibilities, Bernard Brunon for his guidance, Wendy Paris for her help and support, Hallwalls, the Koffler Gallery and all the patrons who made this catalog possible.

Giles Lyon

David Aylsworth
So Elsa Maxwellish, 1996
oil and spray paint on canvas
96" x 112"



Puerile Utopias

by Kären Emenhiser

I should confess right off to a certain pleasure — just a bit uneasy — at the prospect of writing about this particular collection of works gathered under the slightly lascivious rubric of “Buttered Side Up.” Uneasy because, first of all we’re talking about painting and sculpture: the two most historically determined genres in existence. And further, within those genres, the initial impetus is to consider these works from the less fashionable formal side of what is left of the form/content dichotomy — after all, the driving force behind the abstractions gathered here is something curator/artist Giles Lyon describes, almost conspiratorially, in terms of “juiciness” and “materialistic hedonism.” But, historical overdetermination and sybaritic tendencies aside, I do believe the works assembled here bear consideration precisely because of their acknowledgment of the uneasy notion of pleasure — an aspect of art-making (and consequently art-viewing) that has been deconstructed to the point of being vaporized altogether.

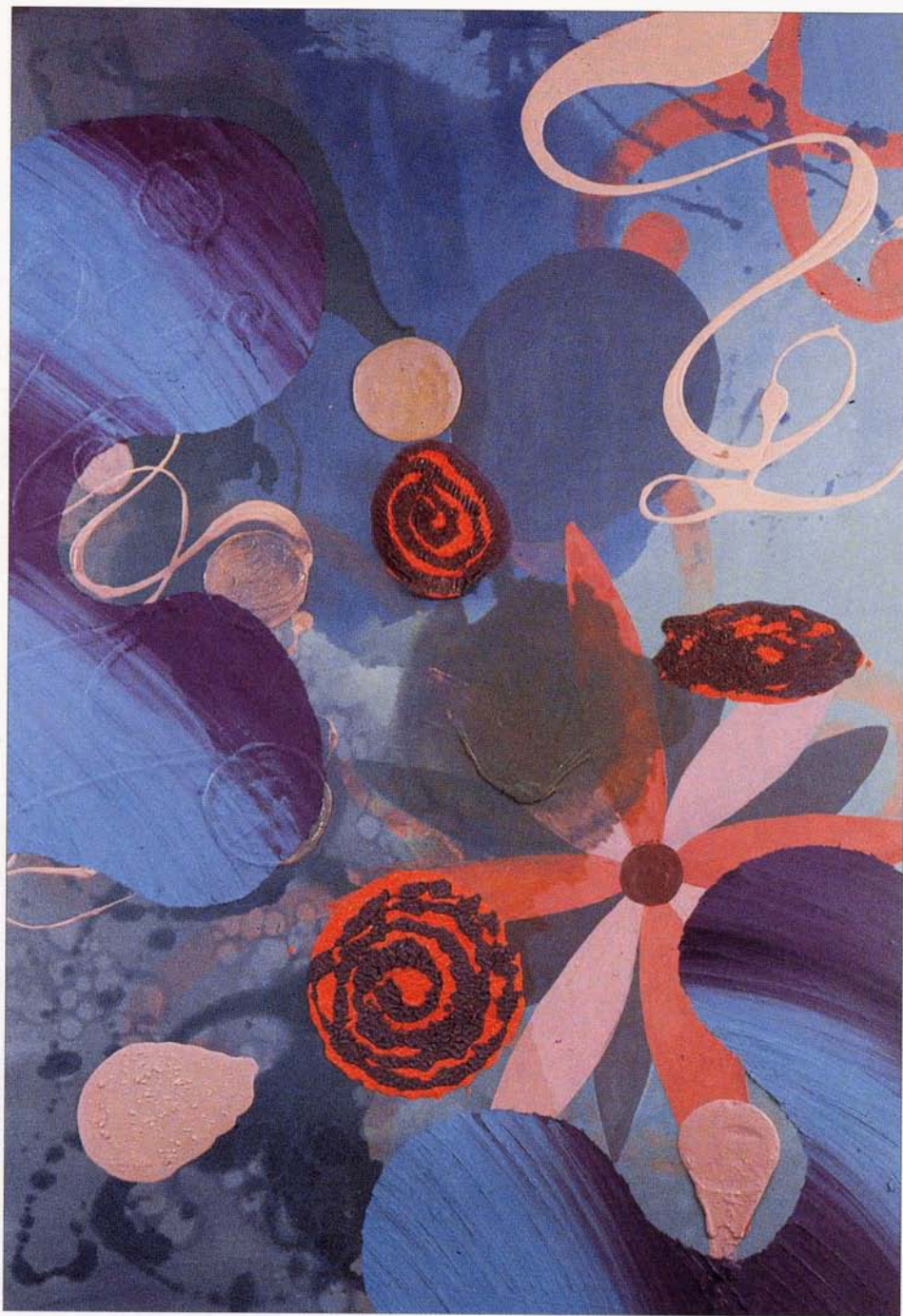
This tendency was most recently evident in certain artistic strategies formulated in the eighties. These involved a sampling of diverse cultural and art historical imagery on an ironic, critical and highly theorized level. As a result of the thoroughness of this critique even non-representative codes are now wincing under the same harsh glare. Every gesture aspiring to heroism, every fleshy undulation, every seductive finish seems now to sag slightly — condemned *a priori* to existence as a consumer fetish of a gendered gaze. Given this hostile environment, it is not surprising to find painters and sculptors shifting away from a postmodern discourse in which they feel disenfranchised, and towards two aspects of art-making that so far have resisted assimilation into that discourse: the structural muteness of the art object on one hand, and, on the other, the drive to create something new and meaningful — both of which still manage to resist the most concentrated efforts at articulation.



That these very fundamental points of art-making should now be a renewed topic for discussion is a bit odd — the material and creative aspects of art making are no more unique to our era than is gravity. But that does not mean such obvious concerns should be taken for granted. The work in the show represents a generation of artists that are physically and mentally enmeshed in the largest, most promiscuous network of information and imagery to date— an ecstasy of communication with little patience with the niceties of the traditional aesthetic experience. The art object pales next to the enraptured visions circulating nonstop thru satellite dishes and, even though admission is usually free, the gallery by contrast seems isolated and elitist. Even at street level the hand-crafted object appears threatened. How, for instance, is an artist to compete visually with the modern day running shoe with its impassioned consumerist sampling of gothic sci-fi contours and cartoon ergonomics, and its complex web of social narratives — allusions to prestige, class



Aaron Parazette
Essex Market, 1996
oil enamel on canvas
75" x 75"



Lawre Stone

Olympia Tells The Tale, 1995

oil and acrylic on canvas

70" x 48"

struggle and desire — neatly compacted into the logo? Given this competitive environment, how can the art object continue to maintain its own web of prestige, class struggle and desire?



The first time I saw any of these works was several years ago in Houston, when I was startled by a large, somewhat ungainly painting by Lyon. Associations with Rorschach tests and Jackson Pollock were immediately cued by the tangle of color that covered its surface, but as I recall its wild, almost fluorescent intensity was keyed more towards manic projection than towards the rhythms of self-absorbed reflection. Through a trick of synesthesia, I related psychically to these skeins of paint that seemed in the process of nervously coalescing into a large fleshy bundle of extremities ready to jump off the canvas. This vaguely surrealist trick of the eye turned out to have been accomplished, upon closer examination, with a very fine, supremely, even heroically, obsessive outline that Lyon had finely painted around every dripped and splattered trace of unconscious abandon — like quotation marks around a concept, the meaning of which had fallen under suspicion. What I mainly want to relate here is my own physical, material *experience* of that painting which, for me at least, was and remains more complex, more perplexing, than the sight of even the most astonishing tennis shoe. I refer to what was once known as an aesthetic experience, before that concept came under suspicion.

The very notion of the aesthetic seems to require some dusting off at this point, a century and a half since Baudelaire condemned art-for-arts-sake as a “puerile utopia” insisting that art was “hitherto inseparable from morality and utility”; a decade after the concept was laid to rest in *The Anti-Aesthetic*, in which Hal Foster questioned “the *idea* that the aesthetic experience exists apart, without purpose, all but beyond history.” But it seems to me that such criticisms point to problems with the *discourse* of the aesthetic



Gail Fitzgerald

Wheels of Sponge, 1995

pigmented modelling compound

16" x 8"

and all its High Modernist baggage, that never-ending stream of commentary and criticism that has been so thoroughly interwoven into the making and viewing of contemporary art. But while this is important, we are forgetting that which is key to the actual experience itself: our physical, sometimes sensuous, maybe visceral, relationship to the object itself. Particularly that elusive aspect of the object that is not and cannot be part of the discussion: that which resists all rhetoric, the object's "structural muteness."

That muteness has generally been dealt with in two different ways. It has been presented pragmatically; accepted at face value in the industrial methods of minimalism. And it has been sublimated, that is, elevated to what is generally assumed to be a transcendental state of the ineffable, the unutterable, the *real*. I think of such unabashedly enigmatic works as *Onement*, or the Rothko Chapel in Houston: objects barely visible behind their haze of modernist mysticism. But the works in this show do not really aspire to the sublimity of Newman or Rothko and I'm not sure that spiritual transcendence is a goal any of these artists would admit to. A common perception shared by the curator is that "we live in such a post-everything era, the urge to make bold, new art seems suspect, the desire to express a 'grand vision' a delusional dream." However, these works do seem to be the result of a prodding, an effort to effect a form of transcendence that is not one of conventional ideals defined in 19th century terms of spirituality, but one that is still capable of expressing *something* positive as opposed to nothing at all.

If so, perhaps then we should look to a more pragmatic form of the aesthetic, one at a remove from spiritualized notions of beauty and the sublime, one that has nothing to do with idealizing the unknown but maybe just acknowledging the necessity of its existence *there*, lurking at the root of the painting, at the core of our being. In this



way we could consider rehabilitating the aesthetic experience, reaffirming its connection with the everyday — the ordinary — with physical pleasure as well as cognitive gratification. In this scenario, the experience may not lead to a thrilling at the power of human reason (as does the Kantian sublime) but rather, to a somewhat more uneasy awareness of the *internal limits* of that power, an awareness of that dumb, yet-unnamed piece of the “real” that activates our mental machinations, but is just too abstruse to be absorbed by them: inertia jamming the gears of the intellect.

This notion of the “real” I speak of, our own structural muteness, has been compared by Jacques Lacan to a bone stuck in the throat of the speaking subject; something that obstructs language even as it necessitates it. (“Help I’m choking!” is an impossible true statement.) In *Looking Awry*, Slavoj Žižek later expanded on this initial structural muteness, thinking it as a fantasy element that “patches up the hole in reality.” He used the analogy of the huge ocean liner in Hitchcock’s *Marnie* that was moored at the end of the block where Marnie’s mother lived. Žižek described the ship as discouraging the “depth-effect,” that is, physically blocking off the view of the endless horizon and, with it, the conventions of linear perspective through which that horizon is customarily viewed. Here, the ship acts as the bone, an irreducible sensible particular. For a moment our identification of “ship” is allowed to wander off course, perhaps seeing it instead as a barrier, an implied mystery, or even another story. In this moment form is momentarily unfettered from content, that is, from any previous interpretation, and thereby free to reveal what has been called “its own surge to meaning,” before the object is once more ground down and reabsorbed into the prevailing discourse as “a ship,” period. I am suggesting that “materialistic hedonism” the curator spoke of as defining his selections is, in various ways, a nod to this core muteness; an attempt to shake it loose from overdetermined interpretation.



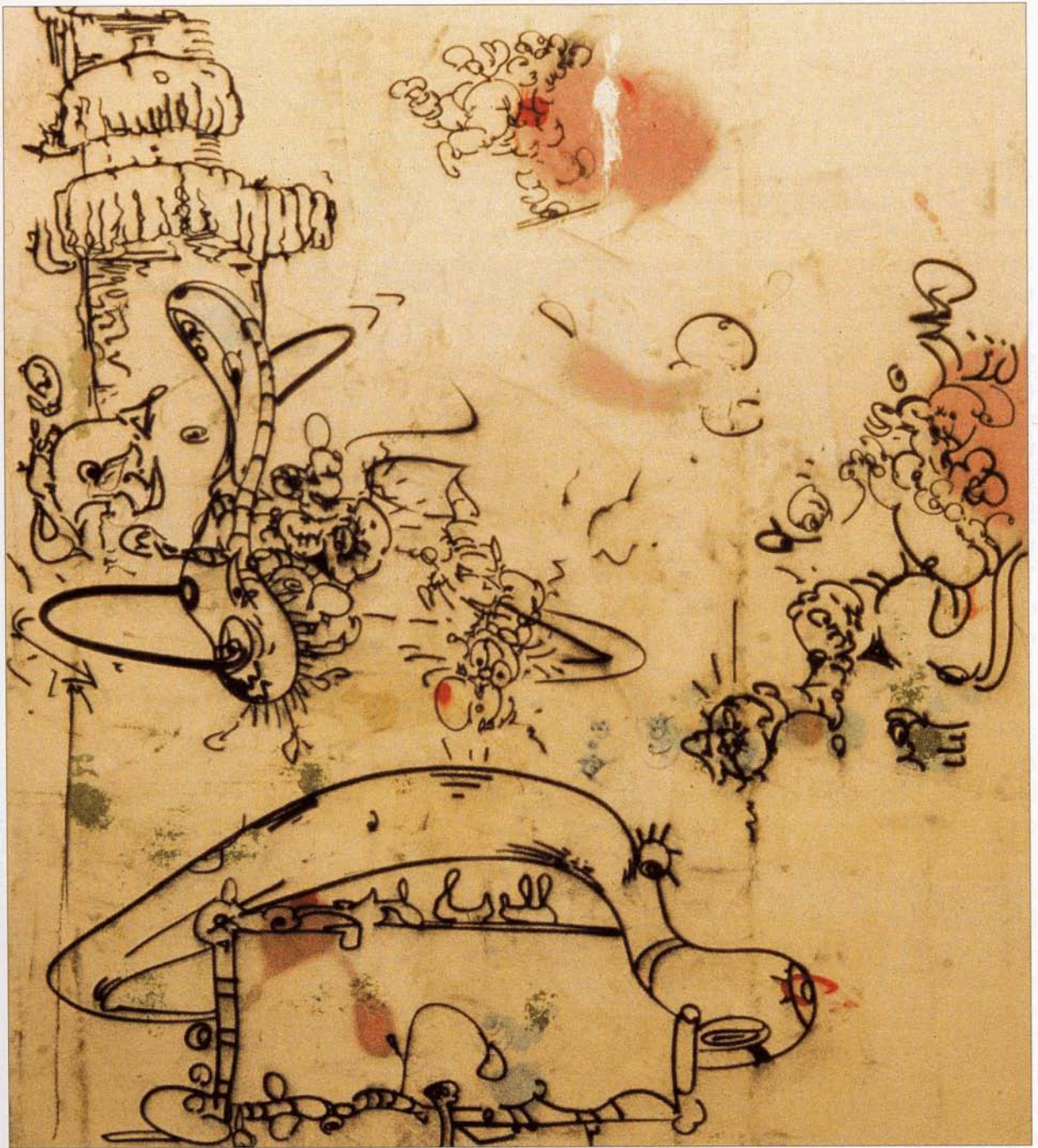


Peter Soriano
Hawley II, 1994
polyester resin
12.5" x 32" x 51"

A palpable effort is made here to re-implicate the viewer in the “real” of art. Consider the works of Peter Soriano. Lyon speaks of Soriano’s work in terms of a cross between Henry Moore and cartoons, and there is no doubt that this hybrid of high modernism and popular culture has been a fertile one. In fact it is impossible to imagine a post-Warhol art world without it. Along with the rest of the artists here, Soriano draws on a vocabulary of very contemporary, very synthetic colors and employs them in forms that reference both the overall gestalt of modern abstraction and the “fast read” and graphic snap of the more influential images which surround us. Soriano speaks of his daughter’s Lego blocks as one of his more recent sources, and there is a well-worn feeling of a favorite toy in these sculptures. Shapes seem to be softly imploding, as if they had been handled and examined to a point beyond recognition, collapsing finally into their own materiality. The works lie close to the floor in languid heaps and folds. Their lustrous surfaces have a lugubrious, caressed look. This, along with oblique references to mouths and ears, gives the works an engaging anthropomorphic quality. But it also references a pleasurable tactile but unchartable area outside of logic and meaning such as one might intuit while watching a pre-linguistic child wondering over an object of which he or she has no preconception.

Again, Moore and flesh, cartoons and the ineffable come to mind when looking at what Gail Fitzgerald refers to as her “artificially lush corporealities.” I personally think of an immodest proliferation of eye-candy. These works seem positively giddy in their arrested state of formlessness, in the lack of identity evidenced by Fitzgerald’s squashy, oddly porous, entities. Here structural muteness assumes the transcendence of spun-sugar: an amorphous model of sweetness and light. It is also in this light that we must appreciate the unutterable absurdity of Lawre Stone’s slap-shtick surfaces, where a treasure trove of what indeed looks like “irreducible sensible





Drew Lowenstein
Spawning Pollux, 1995
oil and charcoal on canvas
66" x 58"

particulars” are displayed as if regurgitated by the flower-power pathos of her imagery. Here, the lure of being “in the painting” operates more closely to fly paper than seduction but nevertheless these paintings are pure, gooey pleasure-principle. Seduction does, however, play a more traditional role in some of the other works. David Aylsworth’s painting relies on many of the seductive mechanisms one associates with classical modes of painting: the enticement of depth, the unexpected detail, the subtle play of light and darkness. These pictorial codes may seem indistinguishable from more overt forms of expressionism — and they are close in spirit and overall abandon to the juicy, messy, obstinate nature of the material world. But then, what to make of that odd, seeming thwarted theatricality of the green gesture in *So Elsa Maxwellish?* The answer seems cryptically encoded between the grandiose scale of the canvas and the light-hearted facade, between the slightly retarded bravura and the 3D postcard depth-effect.

In contrast, the two works by Aaron Parazette are based on a more regulatory mode of expression and imagery of the most common sort. In this case clip-art “splatters” are meticulously arranged to cover the surface of the work, then painted in slightly acerbic combinations of designer hues. The splatters themselves seem “reasonable” by virtue of the fact that absolutely no emotion is allowed to cloud their contours. But this reason is itself pushed towards irrationality through its own excessive determination — pushed well over the line as Parazette colors in each shape over and over, sometimes with up to ten layers of enamel paint applied with such precision the edges look honed to a sharp finish. This enormously laborious process is evidenced only by striations of color barely visible along those edges. In an earlier artist statement, Parazette asked, “can a supremely banal subject/image be pulled towards the sublime by the care and effort of the earnest hand?” This unlikely evocation of the sublime, hovering over the site where reason fails and an irresistible pull towards the uncharted “real” begins, seems a driving force in all these works.





Giles Lyon

The Inside Out, 1994

acrylic on canvas

114" x 144"



Jenny Hankwitz
California Dreamin #2, 1995
oil on canvas
77" x 67"



This “pull” of the earnest hand is worked out in a number of ways — all of which reveal a fundamental ambivalence towards this drive to create. Drew Lowenstein makes images in the most direct way possible, drawing a cartoon-like cast of characters directly on canvas with the grace and virtuosity of a master calligrapher. But as direct and unmediated as the images seem, they are firmly embedded in duality, referencing both figure and landscape in a highly sexualized scenario. And the methodology is two-sided, evidenced in the artists’ working of both sides of his canvas, removing, flipping and restretching it, each time slightly altering the edge. Here the entire process is shown to be in flux as the cartoon characters frolic through a canvas stained through by the constant push-pull of the earnest hand. This record of activity, however, is purposefully absented from the works of Jenny Hankwitz — similar to Parazette in their aspect of control. The intensity of these works results from an eerily overdetermined appearance of what initially appear to be expressive, gestural paintings. Hankwitz “designs” the works using a computer drawing program, then carefully paints the design by hand on canvas. The final image appears whole with no evidence of its making: a bloodless ghost of abstract expressionism.

In all cases the status of the “earnest hand” is paradoxical: both the most direct means by which these particular artists create images *and* an embarrassingly archaic index of subjectivity. Perhaps it is this incongruity that makes the references to popular culture — the cartoons, the intense color and the fast read — necessary. The innocuous familiarity of the pop motifs acts as a screen, a mask, behind which the earnest hand is free to explore. The mask, however, serves another function. In hiding the hand it mystifies the hand, setting the stage for a self-generating sublime.

The paradox is most successfully compacted into a small unassuming work by Bill Davenport. Maybe a foot in diameter, *Science Fiction Object* is barely discernible from the concrete floor

it rests on. It consists of a number of small triangular pieces rather awkwardly formed into a sphere by what can only be described — with great irony — as a virtuoso use of caulking compound. The assemblage is covered with what appears to be several coats of aluminum paint, some of which pools nicely in the crevices of the caulk and then drips across one or more facets of this oddly mysterious object. A hint of flesh-colored paint is discernible along one crack, just enough to imply something trapped and vulnerable inside. But what drives this object over the edge and into enigma status is the fact that each flimsy facet, already held in place with great gobs of congealed caulk, is furthermore driven into (What?) by three absurdly large drywall screws. I can't help but wonder what inside might be capable of withstanding the force of its construction, and of course it is impossible to know since It has been eternally silenced, buried forever inside. It's no Rothko, but may I suggest that whatever is in there *is* — in the everyday sense of the word — truly sublime.

Karen Emenhiser is an associate curator at the University at Buffalo Art Gallery.



Bill Davenport
Science Fiction Object, 1995
latex on plywood
8" x 8" x 8"

DAVID AYLSWORTH

Solo Exhibitions

- 1997 *Show Tunes*, Inman Gallery, Houston, TX
1994 *Recent Paintings*, Inman Gallery, Houston, TX
1993 *In the Viewing Room: Drawings*, Inman Gallery, Houston
1992 *Recent Paintings*, Inman Gallery, Houston, TX

Selected Group Exhibitions

- 1997 *1997 Critics' Choice*, Dallas Visual Arts Center, Jurors: Charles Dee Mitchell and Suzanne Weaver, catalogue
1996 *Buttered Side Up*, curated by Giles Lyon, HALLWALLS Contemporary Art Centre, Buffalo, NY
David Aylsworth, Donald Baechler, Carroll Dunham, Paul Francis Forsythe, Inman Gallery, Houston, TX, essay by Bill Davenport
"Texas Modern and Post Modern" *From the Collection of The Museum of Fine Arts Houston*, curated by Alison de Lima Greene, Houston, TX
1995 *The Big Show*, Lawndale Art and Performance Center, Houston, Juror: Paul Schimmel, Chief Curator, Museum of Contemporary Art, Los Angeles
1994 *Buttered Side Up*, three person exhibition, Lawndale Art and Performance Centre, Houston, TX, catalogue
Exquisite Corpse, invitation exhibition, The McKinney Avenue Contemporary, Dallas, TX
1993 *Texas Biennial Exhibition*, sponsored by DARE, Jurors: Chris Cowden, Al Harris, Benito Huerta and Marti Mayo, Texas State Fairground, Dallas, TX
1992 *Small Works*, group exhibition, Inman Gallery, Houston
1990 *David Aylsworth, Giles Lyon & Kristin Musgnug, Treebeard's* Gallery, Houston, TX

Selected Bibliography

- Lavatelli, Mark, "Retinal Pleasures," *Artvoice*, Oct. 16-22, 1996.
Huntington, Richard, "Visual Pleasure," *The Buffalo News*, October 11, 1996.
"Creamy Colors of Butter," *Artifax*, Arlington Museum of Art, Summer 1996, p. 2.
Kutner, Janet, "Three Texas Abstractionists Strut Their Stuff," *The Dallas Morning News*, April 12, 1996, p. 63.
Battey, Michael, "Sloppy Sophistication," *Public News*, Issue #715, April 17, 1996, p. 10, illus.
Van de Lee, Jana, "David Aylsworth," *i.e. magazine*, No. 10, Spring 1994, p. 47, illus.
Emenhiser, Karen, "Coming together: The Biennial exhibit proves Texas art has survived hard times," *Dallas Observer*, December 2-8, 1993.

BILL DAVENPORT

Solo Exhibitions

- 1997 Inman Gallery, Houston, TX
Art with Cats, Good/Bad Art Collective, Denton, TX
Cristineros Gallery, New York, NY
1995 Inman Gallery, Houston
1994 *Recent Needlepoints*, Inman Gallery Viewing Room, Houston
1993 Wierzbowski Gallery, Houston
1990 *Contemporary Readymades: Selected and Arranged Sculpture by Bill Davenport*, Student Union Gallery, University of Massachusetts, Amherst, NY

Selected Group Exhibitions

- 1997 *Women's Work*, Arlington Museum of Art, Arlington, TX

- Group Show, Angstrom Gallery, Dallas
1996 *Buttered Side Up*, Hallwalls Contemporary Arts Center, Buffalo, curated by Giles Lyon
The Red Hot End of Summer Show, Barry Whistler Gallery, Dallas
Los Angeles National Juried Art Exhibition, The Spanish Kitchen Gallery, Los Angeles, CA, sponsored by Coagula Art Journal
1995 *Chateau Marmot International Art Fair*, Los Angeles
New Work III, Michael Ray Charles, Bill Davenport, Lorraine Tady, Barry Whistler Gallery, Dallas
Continental Discourse: Art of Mexico and the United States Today, San Antonio Museum of Art, San Antonio, TX, curated by Don Bacigalupi, catalogue
The Home Show, University of Texas at San Antonio Art Gallery, San Antonio, TX, curated by Frances Colpitt, catalogue
Analogs of Modernism, The McKinney Avenue Contemporary, Dallas, TX, curated by Tom Moody, cat.
New American Talent, The Eleventh Exhibition, curated by Chris Burden, Austin Museum of Art at Laguna Gloria, Austin, TX, catalogue, travelling
1994 *Small Objects*, Inman Gallery, Houston, TX
Faith in Doubt, University at Buffalo Art Gallery, Buffalo
Inquiring Minds Want To Know, Conduit Gallery, Dallas, TX
1993 *Edward Albee's Other Eye, Selections from the Albee Collection*, Hillwood Art Museum, Long Island University, Brookville, NY, catalogue
1992 *Primarily Paint*, Laguna Gloria Art Museum, Austin, TX
1991 *The Toy Show*, West End Gallery, Houston, TX

Installations

- 1993 Leopard and Dubuffet Rocks, Houston Art League Sculpture Court, Houston, TX
1992 Miss Liberty on the Bayou, Buffalo Bayou Artpark, Houston

Fellowships and Grants

- 1990-92 Core Fellow, The Glassell School of Art, Museum of Fine Arts, Houston
1991 The Space Program, The Marie Walsh Sharpe Art Foundation, Colorado Springs, CO, Jurors: Chuck Close, Mary Heilman, Philip Pearlstein, Tim Rollins, et al

Selected Bibliography

- Moody, Tom, "Bill Davenport at Cristineros," ARTFORUM, April 1997, p. 95, illus.
Colpitt, Frances, "Bill Davenport at Inman," *Art in America*, March 1996, p. 105, illus.
Mitchell, Charles Dee, "Three of a kind, yet different suits," *The Dallas Morning News*, Saturday, December 16, 1995, illus.
Goddard, Dan, "'Continental Discourse': Museum of Art exhibit challenges stereotypical notions about art from Mexico," *San Antonio Express-News*, November 26, 1995, illus.
Licata, Elizabeth, "ARTITUTORIAL," *Artvoice*, Volume 5, Issue 23, Nov 23—Dec 6, 1994.
Kutner, Janet, "Three Who Push the Reverence Envelope," *The Dallas Morning News*, April 15, 1994.
Kalil, Susie, "Soft Core," *Houston Press*, April 9, 1992.

GAIL FITZGERALD

Solo Exhibitions

- 1995 Roger Merians Gallery, Project Room, New York, NY
1993 Stephanie Theodore Gallery, New York
1991 Randy Alexander Gallery, New York
1989 Bess Cutler Gallery, New York

Selected Group Exhibitions

- 1997 *Abstracted and Unfixed*, Art in General, New York, curated by Hiram Rodriguez-Mora and Richard Tso
1996 *Buttered Side Up*, Hallwalls Contemporary Arts Center, Buffalo, NY, curated by Giles Lyon
White Columns Benefit Auction, White Columns, New York
1994 *Fractured Seduction, New Conceptual Abstract Painting, Eight Artists from New York*, Artifact Gallery, Tel Aviv, Israel, curated by Maia Damionovic
1993 *New Work, Fitzgerald/McClelland*, Schmidt Contemporary Art, St. Louis, MO
Ground Pigment, The Greenberg Gallery, St. Louis, MO
1992 Group Exhibition, Schmidt Contemporary Art, St. Louis, MO
Fitzgerald/Ostendarp, Marc Jancou Gallery, Zurich, Switz.
1991 *Plastic Fantastic Lover (Object A)*, Blum Heiman Warehouse, New York
Strategies for the Next Painting, Wolff Gallery, New York; Feigen Gallery, Chicago
Synthesis, John Good Gallery, New York

Selected Bibliography

- Hirsch, Faye, review, *Art in America*, October 1993
Mahoney, Robert, review, *Arts Magazine*, November 1991
Ostrow, Saul, *Strategies for the Next Painting*, catalogue essay, 1991
"Forwarding Address," *Arts Magazine*, November 1991
Atkins, Elizabeth, m review, *Artnews*, March 1990
Zinsser, John, "Too Beautiful," *Arts Magazine*, September 1989.

DREW LOWENSTEIN

Selected Exhibitions

- 1997 *Italy Remembered*, Casa Italiana Zerilli-Marimò (curated by Judith Collinschan, Associate Director, Neuberger Museum), New York
1996 *Buttered Side Up*, curated by Giles Lyon, HALLWALLS Contemporary Art Centre, Buffalo, NY
New Imagery: Abstract Painting in the 90s, Nancy Soloman Gallery, Atlanta, GA
1995 *Wacko*, The Work Space, New York, NY
The Spirit of New York (travelling exhibition, curated by Florence Lynch), Spazio Cesare de Sesto, Palazzo Comunale, Sesto Claende, Varese, Italy
Untitled Painting, Art Initiatives (curated by David Clarkson), NY
The Crest Hardware Show, Williamsburg, Brooklyn, NY
1994 *Works on Paper*, National Arts Club, New York, NY
The Spirit of New York, Spazio Emilio de Marchi, Milan, Italy
1993 *Promotional Copy* (Catalogue/Anthology/Event), Mimi Sommerby, Publisher, Guggenheim Museum Soho, New York
1992 *Beyond Nature*, Marymount Manhattan College, New York, NY
1991 *High Density Abstraction*, Proctor Art Center, Bard College, Annandale, NY
1989 *New York City Painters' Invitational*, Proctor Art Center, Bard College, Annandale, NY

GILES LYON

Selected Solo Exhibitions

- 1996 *Giles Lyon: Wet works*, Lynn Goode Gallery, Houston, TX
Giles Lyon: Stains & Water Marks, Quodrente 2, San Miguel de Allende, Mexico
1994 *Giles Lyon: Recent Paintings*, Lynn Goode Gallery, Houston, TX
Giles Lyon: Paintings in Miniature, Nina Freudenhaim Gallery, Buffalo, NY
1992 *Giles Lyon: Recent Work*, Lynn Goode Gallery, Houston, TX
Circumstances, Museum of the Art Guise, Houston, TX

Selected Group Exhibitions

- 1997 *Yikes*, Devon Golden Gallery, New York, NY
The Exchange Show, Arena Gallery, NY
Drawing Room; Giles Lyon, Arena, Brooklyn, NY
- 1996 *Explosions in the Tool Factory*, Hovel Gallery, New York, NY
The Small Painting, O'Hara Gallery, New York, NY
Buttered Side Up, HALLWALLS Contemporary Art Centre, Buffalo, NY
- 1995 *Texas Abstract, New Painting in the Nineties*, Artspace, San Antonio, TX, Catalogue
Analogs of Modernism, D.A.R.E., McKinney Avenue Contemporary, Dallas, TX
The Ideal, Mitchell Algis Gallery, New York, NY
- 1994 *Small Painting*, Paul Morris Fine Art, New York, NY
Giles Lyon/Elizabeth Olbert, Mitchell Algis Gallery, NY
Figuratively Speaking, Jan Abrams Gallery, Los Angeles, CA
Drawing Together, Nina Freudenheim Gallery, Buffalo, NY
- 1993 *Texas Contemporary: Acquisitions of the 90s*, Museum of Fine Arts, Houston, TX
Ten Artists, Michael Walls Gallery, New York, NY
Edward Albee's Other Eye, Hillwood Art Museum, Hillwood, NY, cat.
- 1992 *Intimate Universe: Small Scale Paintings by Twenty-Five American Artists*, Michael Walls Gallery, New York, NY; Nina Freudenheim Gallery, Buffalo, NY
Fourteen Artists in Two Rooms, Michael Walls Gallery, NY
Primarily Paint, Laguna Gloria Art Museum, Austin, TX, cat
- 1991 *Drawing From Texas*, Museum of Fine Arts, Houston, TX
- 1990 *Genotype*, Hiram Butler Gallery, Houston, TX
Some Things I Found in Houston, Edward Albee Collection, Hiram Butler, Houston, TX

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- Moody, Tom, "Giles Lyon, Lynn Goode," *ARTFORUM*, May 1995, p. 103.
- Colpitt, Frances, "Report From Texas: Going Against the Grain," *Art in America*, April 1995, p. 44-47.
- Licata, Elizabeth, review, "Giles Lyon, Nina Freudenheim," *ArtNews*, January 1995, p. 167.
- McBride, Elizabeth, "Giles Lyon: Beauty and the Blob," *ArtNews*, September 1994, p. 112.
- Smith, Roberta Smith, "To Enchant(blue)," *New York Times*, Art in Review, July 22, 1994, p. C24.

AARON PARAZETTE

Solo Exhibitions

- 1997 *Pleasure Provision*, Texas Gallery, Houston
- 1994 *New Paintings*, Texas Gallery, Houston
- 1993 *New Paintings*, Kim Light Gallery, Los Angeles
- 1992 *Paintings with Subtitles*, Davis/McClain Gallery, Houston
- 1991 *Empty Abstractions*, Lloyd Shin Gallery, Chicago, IL
- Not Perfect*, Davis McClain Gallery, Houston

Selected Group Exhibitions

- 1996 *Buttered Side Up*, HALLWALLS Contemporary Art Centre, Buffalo, NY, catalogue
Bliss Project, LACE, Los Angeles, CA, catalogue
Texas Abstract: New Painting, Art Pace, San Antonio, TX, travelling, catalogue
The Grammercy International Contemporary Art Fair at the Chateau Marmont, Los Angeles; Morris Healy Gallery, NY
- 1995 *Wallpaper Works*, Contemporary Arts Museum, Houston, TX, catalogue
Texas Abstract: New Painting, Art Pace, San Antonio, cat.
Contact: The 114th Annual Exhibition, San Francisco Art Institute, catalogue

- Summer Serial*, Texas Gallery, Houston, TX
- The Home Show*, University of Texas at San Antonio, cat.
- Analogs of Modernism*, McKinney Avenue Contemporary, Dallas, TX, catalogue
- Irreverent Homage*, Bucknell University, Lewisburg, Pennsylvania, catalogue
- 1994 *Faith and Doubt*, State University of New York, Buffalo, cat.
Exquisite Corpse, McKinney Avenue contemporary, Dallas
- Inquiring Minds*, Conduit Gallery, Dallas, TX
- Forging Ahead*, University of Texas, Arlington, catalogue
- New Work*, Texas Gallery, Houston
- 1993 *Summer Reading*, Texas Gallery, Houston
- Deluge*, Lyons Weir Gallery, Chicago
- Traditional Forms/Insidious Visions*, Museum of Fine Arts, Houston
- Raw*, Graham Gallery, Albuquerque, NM

PETER SORIANO

Solo Exhibitions

- 1996 *Peter Soriano: New Sculpture 1995-1996*, Lennon, Weinberg Inc., New York, NY
- Peter Soriano: Sculpteur*, Galerie Jean Fournier, Paris
- 1994 *Peter Soriano: Sculpture*, Lennon, Weinberg inc., New York

Selected Group Exhibitions

- 1996 *Un Oeil Americain*, Galerie Le Carre, Lille
- The Enduring Presence: New York Abstraction*, University of Tennessee, Knoxville, TN
- Buttered Side Up*, curated by Giles Lyon, HALLWALLS Contemporary Art Centre, Buffalo, NY
- Thing*, Devon Golden Fine Art Ltd., New York, NY
- Hat House*, The Work Space, New York, NY
- Salon de Montrouge*, Paris, France
- 1995 *Maux Faux*, Ronald Feldman Fine Arts, New York, NY
- Group Exhibition*, Lennon, Weinberg Inc., New York, NY
- Chess and Checkers at the Apartment Store*, Exit Art/The First World, New York, NY
- 1994 *...It's How You Play the Game*, curated by Thelma Golden, Nancy Spector, Robert Storr, Jeannette Ingberman and Papo Colo, Exit Art/The First World, New York, NY
- A(6)2*, Galerie Le Carre, Lille, France
- Faux*, Ronald Feldman Fine Arts, New York, NY
- 1993 *Dix Aventures A Vivre*, Galerie Jean Fournier, Paris, France
- Works on paper by Gallery Artists*, Lennon, Weinberg Inc., New York, NY
- Other Possibilities*, curated by Bill Arning, The Rushmore Festival, Woodbury, NY
- Sculpture: Robin Hill, Peter Sopriano, Joseph Zito*, Lennon, Weinberg Inc., New York, NY
- 1992 *Recent Acquisitions: Rosemarie Trockel, Tony Smith, Peter Soriano*, Fogg Art Museum, Harvard University, Cambridge, MA
- 1991 *Burning in Hell*, curated by Nancy Spero, Franklin Furnace, New York, NY
- Three Artists*, Westside Gallery, Southwest Harbour, ME
- Elaine Benson Gallery, Bridgehampton, NY
- 1987 American Academy and Institute of Arts and Letters, NY
- 1986 *Bodies and Dreams*, White Columns, New York, NY

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- Bellet, Harry, "Dix Aventures A Vivre," *Le Monde*, October 21/93.
- Bowyer, Bell J., "Thing," *Review*, October 15, 1996.
- Karmel, Pepe, *The New York Times*, March 24, 1995, p. C27.
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- Rudolph, Karen and Suchere, Eric, "Expos Premiere: L'Art Contre Nature de Peter Soriano," *Beaux Arts*, April 1996
- Smith, Roberta, "Hot House," *The New York Times*, Sept. 6, 1996.
- Volk, Carol, "Openings," *Art & Antiques*, May 1991.

Public Collections

- Fogg Art Museum, Harvard University, Cambridge, MA
- Foundation Cartier, Paris
- Flaxman Library, School of the Art Institute of Chicago
- Neuberger & Berman, New York

LAWRE STONE

Selected Exhibitions

- 1997 *Better Color Through Chemistry*, curated by Karen Shaw, Islip Art Museum, Islip, NY
- Abstracted and Unfixed*, curated by Richard Tsao and Hiram Rodriguez-Mora, Art in General, New York, NY
- 1996 *Buttered Side Up*, curated by Giles Lyon, HALLWALLS Contemporary Art Centre, Buffalo, NY
- 1995 *Wacko*, organized by John Berens and Amanda Church, The Work Space, New York, NY
- Maux Faux*, Ronald Feldman Fine Arts, New York, NY
- 1994 *Update 94*, White Columns, NY
- 1993 *White Room*, (solo), White Columns, New York, NY
- Tahu — Women, Painting, Subversion*, exhibition and panel organized by K.K. Kozik, Four Walls, Brooklyn, NY
- Group Grove*, curated by Kenneth Goldsmith and Geoffrey Young, Geoffrey Young Gallery, Great Barrington, MA
- 1992 *Persistence of Painting — Varieties of Vision*, curated by Ellen Handy, Kohn Pederson Fox Gallery, New York, NY
- 1990 *Mid-Atlantic Arts Foundation Awards*, travelling exhibition of grant recipients
- 1989 *Ten Painters*, curated by Bill Arning, White Columns, NY

Awards

- 1992 Art/Omi Workshop Residency, Omi, New York
- 1990 Mid-Atlantic Arts Foundation/NFA fellowship in painting

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- Murphy, Mary, "Subversive Pleasures," *New Art Examiner*, March 1997, p. 14-20, illus.
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Acknowledgements

Hallwalls Contemporary Arts Center is supported in part by the New York State Council on the Arts, the Andy Warhol Foundation for the Visual Arts, the County of Erie, the City of Buffalo, and its members.

The Koffler Gallery acknowledges the support of its Patrons and Members, the City of North York, the Municipality of Metropolitan Toronto, the Ontario Arts Council and The Canada Council.

Installation photographs of *Buttered Side Up* at Hallwalls by Elizabeth Davis.
Design: John Massier

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Canadian Cataloguing in Publication Data

Main entry under title:

Buttered side up

Catalog of an exhibition held at Hallwalls Contemporary Arts Centre, Buffalo, N.Y., Sept. 21-Nov. 2, 1996 and at the Koffler Gallery, North York, Ont., June 19-Aug. 10, 1997.
ISBN 0-920863-39-6

1. Painting, American - New York (State) - New York - Exhibitions. 2. Painting, American - Texas - Houston - Exhibitions. 3. Paintings, Modern - 20th century - New York (State) - New York - Exhibitions. 4. Painting, Modern - 20th century - Texas - Houston - Exhibitions.
I. Hallwalls (Museum). II. Koffler Gallery.

ND212.B87 1997 759.1471'074'74797 C97-931291-4

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